

MUSIC - UNIVERSITY OF TORONTO



3 1761 04516 2534

Sinding, Christian
Frühlingsrauschen :
Klavierstück : op.32, no. 3

M
25
S474
op.32
no.3
1896



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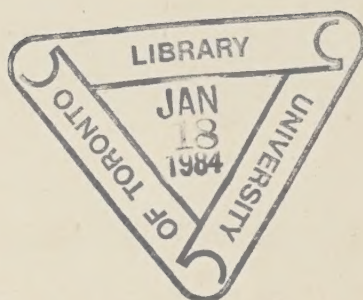
Frühlingsrauschen

Gazouillement du printemps – Rustle of Spring.

Opus 32. No. 3.



Mit Fingersatz versehen von Adolf Ruthardt.



M

25

S474

Op. 32

no. 3

1896

Frühlingsrauschen.

Gazouillement du printemps. — Rustle of Spring.

Sinding, Op. 32 N^o 3.

Agitato.

pp

con Pedale

Sinding, Op. 32 No 3

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score is divided into three measures, each containing a system of two staves. The first measure has a '1' below the bass staff, the second has a '2', and the third has a '3'. The music is written in a simple, clear style, typical of early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, primarily using a single note (F) with a rhythmic pattern. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is marked with fingerings (1, 2, 3, 4) and includes a trill-like ornament. The accompaniment is marked with a '4' indicating a four-measure rest or a specific rhythmic value.

[illegible]

First system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a descending line with triplets and a final measure marked *p*.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a descending line with triplets and a final measure marked *p*.

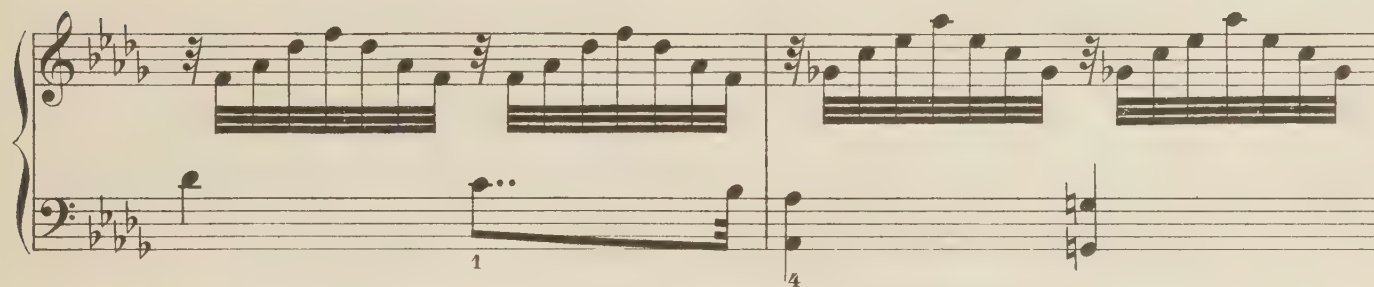
Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a descending line with triplets and a final measure marked *p cresc.*

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a descending line with triplets and a final measure marked *cresc.*

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a descending line with triplets and a final measure marked *cresc.*



First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth notes. The left hand has a few chords and a single note. A fermata is placed over a chord in the left hand. The instruction *molto cresc.* is written above the right hand.



Second system of musical notation. The right hand continues with a rapid melodic line. The left hand has a few chords and a single note. A fermata is placed over a chord in the left hand.



Third system of musical notation. The right hand continues with a rapid melodic line. The left hand has a few chords and a single note. A fermata is placed over a chord in the left hand. The instruction *ff* is written above the right hand.



Fourth system of musical notation. The right hand continues with a rapid melodic line. The left hand has a few chords and a single note. A fermata is placed over a chord in the left hand.



Fifth system of musical notation. The right hand continues with a rapid melodic line. The left hand has a few chords and a single note. A fermata is placed over a chord in the left hand. The instruction *sempre ff* is written above the right hand.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is characterized by complex fingerings, often indicated by numbers 1 through 7, and the use of slurs to group notes. Dynamics include *fz* (forzando) and *f* (forte). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and detailed, with many accidentals and articulation marks.

First system of musical notation. The treble clef staff contains a series of chords and single notes, with a slur over the first four measures. The bass clef staff features a complex melodic line with many slurs and fingering numbers (1, 2, 3, 4). A *ff* (fortissimo) dynamic marking is present in the third measure of the bass staff.

Second system of musical notation. The treble clef staff continues with chords and single notes. The bass clef staff has a melodic line with various slurs and fingering numbers (1, 2, 3, 4). The system concludes with a final chord in the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with slurs and fingering numbers (1, 2, 3, 4). The bass clef staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4). A *dim.* (diminuendo) dynamic marking is present in the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and fingering numbers (1, 2, 3, 4). The bass clef staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4). A *pp* (pianissimo) dynamic marking is present in the second measure of the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and fingering numbers (1, 2, 3, 4). The bass clef staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4). The system concludes with a final chord in the treble staff.

First system of musical notation. The treble clef staff contains a continuous eighth-note pattern. The bass clef staff features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure.

Second system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff has a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure.

Third system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff has a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure.

Fourth system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure.

Fifth system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure.

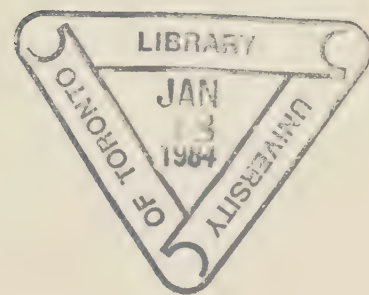
A musical score for the song "The Rose Tree". The score is written for a single melodic line and a bass line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line features a long, low note in the first measure, followed by a series of notes that move up and then down, with some measures containing beamed eighth notes. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The bass line in the second system includes a measure with a long, low note and a measure with a long, low note and a dotted quarter note.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and a melodic line. The voice part is in the upper register, featuring a series of notes and rests. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains the first two measures of the piano part and the first measure of the voice part. The second system contains the next two measures of the piano part and the next two measures of the voice part. The piano part is written in a style that suggests a simple, folk-like melody. The voice part is written in a style that suggests a simple, folk-like melody. The score is written in a style that is typical of early 20th-century musical notation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment, primarily using single notes and chords. The score is divided into two systems, with a '5' and a '1' indicating measure numbers at the bottom.

This page contains five systems of musical notation for a piano piece, likely in a minor key (three flats). The notation includes complex fingerings and dynamics.

- System 1:** The right hand has a whole note chord, a half note, and a whole note chord. The left hand has a sixteenth-note scale (4, 2, 1, 4, 2), a quarter note (1), and a half note (1). A fermata is placed over the first whole note in the right hand.
- System 2:** The right hand has a whole note chord, a half note, and a whole note chord. The left hand has a sixteenth-note scale (5, 3, 2, 5, 3), a quarter note (2), and a half note (1). A fermata is placed over the first whole note in the right hand.
- System 3:** The right hand has a whole note chord, a half note, and a whole note chord. The left hand has a sixteenth-note scale (3, 2, 2, 1, 1), a quarter note (4, 3, 1, 3), and a half note (3). A fermata is placed over the first whole note in the right hand.
- System 4:** The right hand has a whole note chord, a half note, and a whole note chord. The left hand has a sixteenth-note scale (4, 3, 1, 3, 3, 2), a quarter note (1, 2), and a half note (1, 2, 3). A fermata is placed over the first whole note in the right hand. The dynamic *ff* (fortissimo) is marked.
- System 5:** The right hand has a whole note chord, a half note, and a whole note chord. The left hand has a sixteenth-note scale (1, 2, 3, 4, 5), a quarter note (1), and a half note (1). A fermata is placed over the first whole note in the right hand.



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Les commandes doivent être faites par numéros. — The Public are requested to give only the Number of the Work.

I. 6.

Klavier zu 2 Händen.		Klavier zu 2 Händen.		Violoncello und Klavier.	
No.		No.		No.	
2999a/c	d'Albert, Op. 16, Klavierstücke.	3003	Stojowski, Op. 24, Polnische Idyllen.	2284	Davidoff, Op. 41, Silhouetten.
1250	Bendel, Op. 139, Am Genfer See.	3026	— Op. 25, Romantische Stücke.	2461	— Uebungen aus der Violoncello-Schule.
2111	— La Gondola.	1107a	Wagner, Kaisermarsch (Ulrich).	1996	Goldtermann, Op. 13, 2 Pièces de Salon.
3100	Grieg, Sämtliche lyrische Stücke.	1107b	— Derselbe (Tausig).	1997	— Op. 15, Duo.
1963	— Op. 1, Vier Stücke.	364	— Rhenzi-Phantasie (Ollivier).	2207	— Op. 25, Duo.
1363	— Op. 3, Poetische Tonbilder.	365	— Holländer-Phantasie (do).	2064	— Op. 96, 4 Salonstücke.
1199	— Op. 6, Humoresken.	368	— Tannhäuser-Phantasie (do).	2702	— Op. 117, 3 lyrische Stücke.
2278	— Op. 7, Sonate Emoll.	364	— Lohengrin-Phantasie (do).	2876	— Op. 128, Moderne Suite.
1269	— Op. 12, Lyrische Stücke, Heft I.	363	— Meistersinger-Phantasie (do).	2157	Grieg, Op. 36, Sonate A moll.
2164a	— Op. 16, Konzert A moll.	367	— Tristan-Phantasie (Kogel).	2880	— Op. 46, Peer Gynt-Suite I.
1482	— Op. 17, Tänze und Volksweisen.	366	— Rheingold-Phantasie (do).	2391a/b	— 12 lyrische Stücke.
1270	— Op. 19, Aus dem Volksleben.	368	— Walküre-Phantasie (do).	2224	Moszkowski, Guitarre.
2153	— Op. 19 No. 2, Norwegischer Brautzug.	369	— Siegfried-Phantasie (do).	2241	Popper, Op. 69, Suite.
1470	— Op. 24, Ballade.	2482a/b	Wilm, Op. 81, Kleine Stücke.	2953	— Op. 69 No. 2, Menuetto.
1870	— Op. 28, Albumblätter.				
2424	— Op. 28 No. 3, Albumblatt.				
1871	— Op. 29, Improvisata.				
2265	— Op. 34, Elegische Melodien.	1487	Csárdás-Album (Behr).	2065	Becker, Albert, Op. 19, Klavierquartett.
2155	— Op. 35, Norwegische Tänze.	2649	Dvořák, Polonaise.	2993	Beer-Walbrunn, Op. 8, Klavierquartett.
2169	— Op. 37, Walzer-Capricen.	2515a/b	Fuchs, Op. 48, Traumbilder.	1991	— Op. 14, Streichquartett.
2150	— Op. 38, Lyrische Stücke, Heft II.	2902	Gluck-Mottl, Ballett-Suite.	2435	Bungert, Op. 18, Klavierquartett.
2426	— Op. 38 No. 1, Berceuse.	2718	Goldmark, Op. 45, Scherzo.	2489	Grieg, Op. 27, Streichquartett.
2151	— Op. 40, Holberg-Suite.	2430	Grieg, Op. 11, Konzert-Ouverture.	2138	Heritte-Viardot, Op. 11, Klavierquartett.
2152a/b	— Op. 41, Stücke nach eigenen Liedern.	1439	— Op. 14, Symphonische Stücke.	1496	Lux, Op. 58, Streichquartett.
2154	— Op. 43, Lyrische Stücke, Heft III.	2505	— Op. 16, Konzert A moll.	1497	Scholz, Op. 46, Streichquartett.
2640	— Op. 43 No. 1, Schmetterling.	2719	— Op. 19 No. 2, Norwegischer Brautzug.	2635	Smetana, Aus meinem Leben, Streichquartett.
2425	— Op. 43 No. 5, Erotik.	2700	— Op. 27, Quartett.	2910	Taubert, E. E., Op. 56, Streichquartett.
2422	— Op. 43 No. 6, An den Frühling.	2419	— Op. 34, Elegische Melodien.		
2420	— Op. 46, Peer Gynt-Suite I.	2056	— Op. 35, Norwegische Tänze.		
2428	— Op. 46 No. 3, Anitras Tanz.	2156	— Op. 37, Walzer-Capricen.		
2421	— Op. 47, Lyrische Stücke, Heft IV.	2266	— Op. 40, Holberg-Suite.		
2428	— Op. 50, Gebet und Tempeltanz.	2432	— Op. 46, Peer Gynt-Suite I.	1460a/b	Brahms, Op. 63, 9 Lieder, hoch.
2429a/b	— Op. 52, Stücke nach eigenen Liedern.	2663	— Op. 55, Peer Gynt-Suite II.	2011a/b	— Dieselben, mittel.
2650	— Op. 53, Zwei Melodien.	2669	— Op. 55 No. 2, Arabischer Tanz.	3009a/b	— O wüßt' ich doch den Weg, h. u. m.
2651	— Op. 54, Lyrische Stücke, Heft V.	2697	— Op. 56, Sigurd Jorsalfar.	2161a/b	— Meine Liebe ist grün, hoch und tief.
2652	— Op. 54 No. 4, Notturmo.	2698	— Op. 56 No. 3, Huldigungsmarsch.	2670a/b	— Op. 112, Zigeunerlieder, (arr.) h. u. t.
2653	— Op. 55, Peer Gynt-Suite II.	2856	— Op. 63, Nordische Weisen.	3017	Brückler, Trompeterlieder für Bariton.
2654	— Op. 55 No. 2, Arabischer Tanz.	2857	— Op. 64, Symphonische Tänze.	1112a/b	Brückler, Album I (36 Lieder), hoch und mittel.
2655	— Op. 56, Sigurd Jorsalfar.	2915	Halvorsen, Vasantasena-Suite.	1360a/b	— Album II (42 Lieder), hoch und tief.
2656	— Op. 56 No. 3, Huldigungsmarsch.	2465	Moszkowski, Op. 8, Walzer.	1426a/b	— Album III (42 Lieder), hoch und tief.
2657a/b	— Op. 57, Lyrische Stücke, Heft VI.	2125	— Op. 12, Spanische Tänze.	1427	— Album IV (24 Lieder).
2658a	— Op. 57 No. 1, Entschwundene Tage.	2228	— Op. 43, Cortège et Gavotte.	2740a/b	— Vöglein, wohin so schnell, hoch und tief.
2658b	— Op. 57 No. 5, Sie tanzt.	2748	— Op. 51, Fackeltanz.	2741a/b	— Nun die Schatten dunkeln, hoch und tief.
2821a/b	— Op. 62, Lyrische Stücke, Heft VII.	2777	— Op. 55, Polnische Volkstänze.	2742a/b	— Stille Sicherheit, hoch und tief.
2855	— Op. 63, Nordische Weisen.	2620	— Boabdil-Märsche.	2743a/b	— Mutter, o sing' mich zur Ruh', h. u. t.
2859a/b	— Op. 65, Lyrische Stücke, Heft VIII.	2621	— Ballett-Musik (Malagueña, Scherzo-Valse, Maurische Fantasia).	466a/e	Grieg, Album I-V (60 Lieder).
2922	— Op. 65 No. 6, Hochzeitstag auf Troidhaugen.	2938	Mottl, Oesterreichische Tänze.	467a/e	— Dasselbe, tief.
2860	— Op. 66, Norwegische Volksweisen.	2132	Saint-Saëns, 4 Poèmes symphoniques.	2158	— Op. 2, 4 Lieder für Alt.
2924	— Op. 68, Lyrische Stücke, Heft IX.	1109a	Salon-Album, Band I. (5 beliebte Salonstücke).	1960	— Op. 10, 4 Romanzen.
2985	— Op. 71, Lyrische Stücke, Heft X.	2058	Scharwenka, X., Op. 41, Suite de Danses.	2434	— Op. 44, 4 Lieder.
2427	— Trauermarsch.	2059	— Op. 44, Walzer.	2435	— Op. 48, 6 Lieder.
1148a/b	Jensen, Op. 17, Wanderbilder.	2704	Sinding, Op. 21, Symphonie D moll.	2436	— Op. 49, 6 Lieder.
2026	— Op. 17 No. 3, Die Mühle.	2868	— Op. 35, Suite.	2763	— Op. 58, 5 Lieder.
1817a/c	— Op. 32, Etuden.	2701	Smetana, Aus meinem Leben, Quartett.	2764	— Op. 59, 6 Lieder.
2196	— Op. 32 No. 9, Serenade.	3005	Stojowski, Op. 21, Symphonie D moll.	2765	— Op. 60, 5 Lieder.
1271	— Op. 43, Erinnerungen.	1108	Wagner, Kaisermarsch.	2863	— Op. 67, Das Kind der Berge. 8 Lieder.
2035	Leschetizky, Op. 24, Mazurkas.			2928/29	— Op. 69 und 70, Lieder.
2855	Liszt, Valse Impromptu.			2451a/b	— Dein Rat ist wohl gut, hoch und tief.
2555a	— do. (Erleichterte Ausgabe).			2621a/b	— Der Frühling, hoch und tief.
1157	— Frühlingssnacht von Schumann.			2452a/b	— Die Prinzessin, hoch und tief.
1187a	— Ungarische Phantasie.	1996	Goldtermann, Op. 13, 2 Pièces de Salon.	2623a/b	— Ein Schwan, hoch und tief.
222/23	— Orgelkompositionen von Bach.	2921	Grieg, Op. 6, Humoresken.	2622a/b	— Ein Traum, hoch und tief.
2126	Moszkowski, Op. 12, Spanische Tänze.	1940	— Op. 8, Sonate I F dur.	2458a/b	— Herbststimmung, hoch und tief.
2218	— Op. 37, Caprice espagnol.	2454	— Op. 12, Lyrische Stücke.	2456a/b	— Hoffnung, hoch und tief.
2219	— Op. 40, Scherzo-Valse.	2279	— Op. 13, Sonate II G dur.	2162a/b	— Ich liebe dich, hoch und tief.
2220	— Op. 41, Gondoliera.	2176a	— Op. 19, Brautzug, Karneval.	2625a/b	— Im Kahne, hoch und tief.
2221	— Op. 42, Morceaux poétiques.	2546	— Op. 19 No. 2, Brautzug (leicht).	2459a/b	— Lauf der Welt, hoch und tief.
2222	— Op. 45 No. 1, Polonaise.	2861	— Op. 27 No. 2, Romanze.	2457a/b	— Mit einer Primula veris, hoch und tief.
2223	— Op. 45 No. 2, Guitarre.	2893	— Op. 28, Albumblätter.	2453a/b	— Solveigs Lied, hoch und tief.
2225a/b	— Op. 48, 2 Etudes de Concert.	2210	— Op. 35, Norwegische Tänze.	2455a/b	— Waldwanderung, hoch und tief.
2682	— Op. 50, Suite pour Piano.	2664	— Op. 36, Violoncello-Sonate.	2745a/b	Hinrichs, Prinzessin, hoch und tief.
2684	— Op. 51, Fackeltanz.	2665	— Op. 38, Lyrische Stücke.	2585a/b	Jensen, Op. 34, Alt Heidelberg, hoch u. tief.
2804a/b	— Op. 52, Phantasiestücke.	2414	— Op. 43 und 47, Lyrische Stücke.	1453a/b	— Album (21 Lieder), hoch und tief.
2840	— Op. 52 No. 4, Die Jongleurin.	2493	— Op. 45, Sonate III C moll.	2741a/b	Kirchner, Th., Sie sagen es wäre, h. u. t.
2828	— Op. 55, Polnische Volkstänze.	2926	— Op. 46, Peer Gynt-Suite I.	982a/b	Küken, Album (12 Lieder), hoch und tief.
2811a/b	— Op. 57, Frühling, 5 Stücke.	2919	— Op. 54 und 62, Lyrische Stücke.	981a/b	— Op. 8, 21. Op. 15, 30, Duette.
2907	— Op. 57 No. 5, Liebeswalzer.	2920	— Op. 56 No. 1, Vorspiel aus Sigurd Jorsalfar.	2746	— Op. 15 No. 2, Barkarole, Duett.
2872	— Op. 59, Konzert E dur.	2176b/c	— Op. 57 und 65, Lyrische Stücke.	2960a/b	Loewe, Balladen Band I, Orig. und tief.
2044	— Op. 61, 3 Arabesken.	2565	Lieder (Sauret).	2961	— Balladen Band II, Orig.
2945	— Op. 62, Romance et Scherzo.	2566	Hanser, Op. 34, Vöglein im Baume.	1358a/c	Lütgen, Kehlertigkeit Band I, h., m., t.
2946	— Op. 63, 3 Bagatellen.	2567b	— Op. 37, 4 Lieder ohne Worte.	2181	— do. Band II, hoch (Opernvokalisen).
3021	— Op. 65 No. 3, Habanera.	2567c	— Op. 44, Amerikanische Rhapsodie.	2586a/b	Raff, Album (12 Lieder), hoch und tief.
3022	— Op. 66, 3 Pensées fugitives.	2567d	— Op. 45, Irändische Rhapsodie.	2587a/c	— Keine Sorg' um den Weg, h., m., t.
2618	— Boabdil, Ballettmusik.	1092	— Op. 47, Schottische Rhapsodie.	2190	Stockhausen, Gesangsmethode.
2197	— Asdur-Walzer (ohne Opuszahl).	1093a	Laub, Op. 7, Romance et Impromptu.	2256a/b	— Gesangstechnik, hoch und tief.
2518a/b	Neue Meister des Klavierspiels.	2167	— Op. 8, Polonaise.	1367a/b	Taubert, W., 34 Kinderlieder, hoch u. mittel.
2556a/b	Raff, Op. 55, Frühlingssboten.	2529	Moszkowski, Spanische Tänze.	2479	— Op. 99 No. 5, Wiegenlied.
2557	— Op. 55 No. 12, Abends.	2905	— Op. 45 No. 2, Guitarre (Sarasate).	2750a/b	Neue Meister-Lieder (25 berühmte
1161	— Op. 91, Suite.	2786	— Op. 55, Polnische Volkstänze.		Lieder der Neuzeit, herausgegeben von
1164	— Op. 94, Impromptu-Valse.	1110a	Nováček, Perpetuum mobile.		Max Friedlaender), hoch und tief.
2558a/c	— Op. 99, 3 Sonatinen.	2168a/b	Salon-Album, Band I.		1. Brahms, Meine Liebe ist grün. 2. O wüßt'
2198a/b	Reinecke, Op. 183, Serenaden für die Jugend.	2204	Sauret, Cavatine, Aubade mauresque.		ich doch den Weg zurück. 3. Chopin, Mädchen
2778a/b	Rheinberger, Op. 180, Charakterstücke.	2477	— Op. 33, Danse Polonaise.		Wunsch. 4. Das Ringlein. 5. Lithauisches Lied.
2537	Saint-Saëns, Gavotte et 3 Mazurkas.	2826	Sinding, Op. 10, Suite.		6. Schumann, Der Schiffer fährt zu Land.
764r	Salon-Album, Band XVII.	2827	— Op. 27, Sonate Edur.		7. An Rose. 8. Franz, Vöglein, wohin so schnell.
2038	Scharwenka, X., Op. 40, Polnische Tänze.	2976	— Op. 30, Romanze.		9. Für Musik. 10. Stille Sicherheit. 11. Grieg,
2087	— Op. 87, Polnische Tänze.	3050a/c	— Op. 60, Konzert II D dur.		Ich liebe dich. 12. Mit einer Primula veris.
2806a/b	Sinding, Op. 24, 5 Klavierstücke.	2839	— Op. 61, Vier Stücke.		13. Solveigs Lied. 14. Hiller, Gebet. 15. Hin-
2809a/b	— Op. 25, 7 Klavierstücke.	2747a/c	Sitt, Op. 39, Albumblätter.		richs, Prinzessin. 16. Jensen, Lehn' deine Wang'
2864a/b	— Op. 31, 6 Klavierstücke.	2215	— Op. 62, 3 Sonatinen.		an meine Wang'. 17. Murmelndes Lüftchen.
2949	— Op. 31 No. 4, Impromptu.	2634a/b	Sjögren, Op. 19, Sonate G moll.		18. Am Ufer des Flusses, des Manzanares.
2865a/b	— Op. 32, 6 Klavierstücke.	3006	Smetana, Aus der Heimat, 2 Duos.		19. Kirchner, Sie sagen, es wäre die Liebe.
2974a	— Op. 32 No. 1, Marche grotesque.	3019	Stojowski, Op. 20, Romanze.		20. Lassen, Ich hatte einst ein schönes Vater-
2870	— Op. 32 No. 3, Frühlingssrauschen.	2560	Tschakowsky, Op. 35, Konzert.		land. 21. Liszt, Du bist wie eine Blume.
2866a/b	— Op. 33, 6 Charakterstücke.	2581	Vieuxtemps, Op. 35, Fantasia appassionata.		22. Es muß ein Wunderbares sein. 23. Loewe,
2867a/b	— Op. 34, 6 Charakterstücke.	2582a	— Op. 38, Ballade et Polonaise.		Heinrich der Vogler. 24. Taubert, Wiegenlied.
2977a/b	— Op. 62, 5 Stücke.	2582b	— Op. 43, Suite (Preludio, Minuetto, Aria, Gav.).		25. Raff, Keine Sorg' um den Weg.

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